



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE ILLUSTRATIONS OF THE QUARTER.

BY PERRITON MAXWELL.



Drawn by A. Brennan.

From Life.

"THE LION AND THE LAMB."

A CLOISTERED philosopher—no less a man for his monkish garb—who studied that delicate mechanism the human heart, and drank soul-deep from the well of wisdom, once put in verbal form the hitherto unexpressed conviction, that to remain as good as we are, we must ever strive to become better than we are.

To no set or circle of the world's refined workers need the terse theorem be more frequently pointed out for thoughtful observance, than to the well-trained picturists of our periodic literature. It will be readily granted by every attentive follower of letters, that the many men and few women who make a business of embodying pictorially the creations and realities dealt with by the mental artist are too often prone to stray from the full meaning of the latter's text. Our best illustrators are open to this charge; our worst ones are perforce painstaking in this regard—their interpretations, coarse or careless in an art way, making for absolute and sometimes servile adherence to the printed lines. The painter of Simon Pure stripe may revel in the luxury of his own ideas and ideals, may pet and fondle his own peculiar point of view, may interpret nature and history to the bent of his own sweet will, fancy, and caprice; but even a genius in the field of illustration must harness his art to



Drawn by J. H. Sharp.

From Harper's Weekly. Copyright, 1893, Harper & Bros.

"INDIAN DANCE."

the vehicle of the writer. The magazine article and the magazine illustration are a pretty pair when well mated, well groomed, and of an equal high-bred class, but they are inevitably a tandem team, and the author is always the fore steed; it does happen at times, however, that the "wheeler" carries the load. It should not be forgotten, that no matter how individual or imaginative the style of a monochromatist, it is



Drawn by Otto Toaspern. From Life.

"SHOPPING."

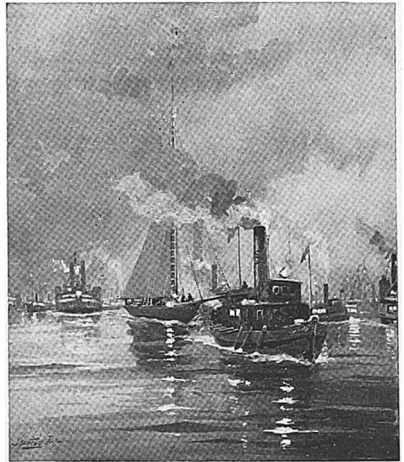
gone by, the characteristic that forces itself upon one and clings to memory is the cosmopolitan flavor of their pictured pages. Foreign artists figure with great prominence among the illustrators of the leading American magazines all through the numbers of the past year. But why, the drawings from abroad have not themselves explained. From the whole mass of alien work no single sketch stands out with the mark of genius.

always the province of his craft to explain with brush and pen-point the meaning of the types

a m o n g

which his pictures are destined to blossom in their reproduced form. The first aim of the illustrator should be to *illustrate*. Detractors of the black-and-white art have denounced it, off hand, as a superfluity. Absurd denunciation. Contrariwise it has become a necessary and important adjunct to the best literature of our time. More than this, it is the bread, cheese, and beer of art. Its beauty is of the substantial order, and its rewards are of a piece with its grace.

Glimpsing the foremost illustrated magazines put out of press within the quarter-year



Drawn by W. Lewis Sonntag, Jr. From Once A Week.

"RETURN FROM THE RACE."

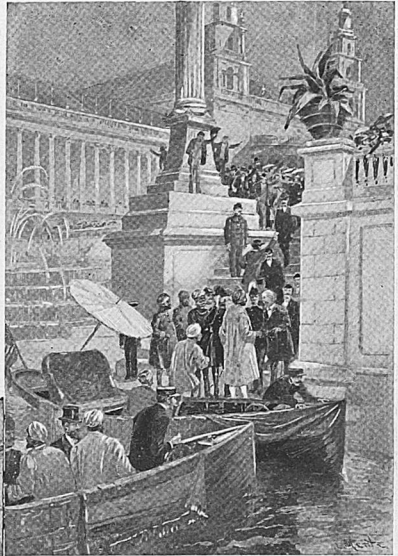


Drawn by E. W. Deming.

From Outing.

"SIOUX CHILDREN."

First came Harpers with a strong attachment for English art in black and white; then an affection was displayed by the Century for the illustrative work of certain Frenchmen, Italians, and Russians. Later the Cosmopolitan (true in this instance to its name) and Scribner's—gaining artistic strength with each successive moon—have gone to Parisian ateliers for a deal of their monochromatic material. It may be that the gentle public demands exotic art in its periodicals as it demands it in the exhibitions. Be it so, native illustrators need



Drawn by C. Mente. From Once A Week.

"THE MAHARAJAH OF KAPURTHALA."

have small fear of foreign competition. The greatest pictures in black and white have been made in American studios, and the future prospect is aglow with promise. That foreign illustrators have been called upon to



Drawn by C. R. Grant.

From The New York Ledger.

"AN ANXIOUS MOMENT."

embellish the leaves of American literature does not in any sense indicate that our own illustrators have fallen in the pit of oblivion. Indeed, no perceptible diminishment of their industry or ideafulness has come of the invasion.

From here and there, with a thought mainly to eclecticism of subject and treatment, a sheaf of monochrome drawings from various journals has been garnered, and is strewn before the reader of these pages. Of the snappy sketch by Alfred Brennan—a ponderous, ruminative old lion, strangely tolerant of



Drawn by T. V. Chominsky.

From Life.

"IN THE MUSIC ROOM."



Drawn by M. Colin.

From Once A Week.

"NEGRO CAMP MEETING IN DUTCHESS CO., N. Y."

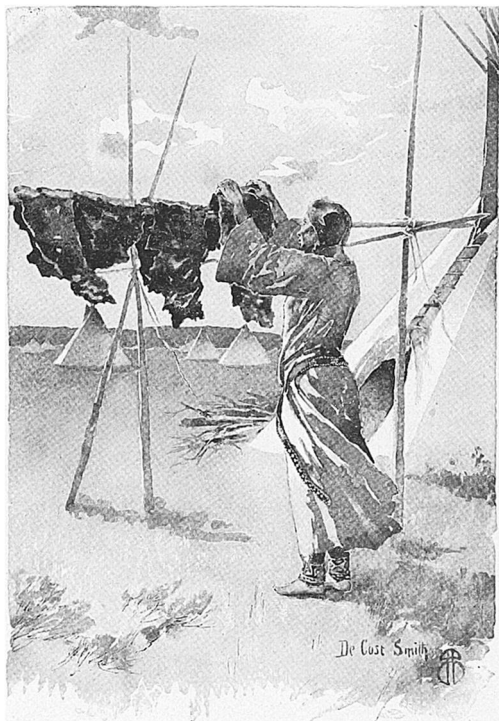
the presence of a meek and frail-bodied lamb—little can be said except in praise. It has all the qualities that make this artist's pen-work unique and ever pleasing. A pictorial echo

of the American desert and the serious play of its nomadic children is excellently portrayed by J. H. Sharp in his drawing of a ceremonious dance of Indians. Study this picture closely and you will hear the guttural ejaculations of these stern-faced wild-men, and



*Drawn by
Ethel Isadore Bronson.*

"RURAL ENTERPRISE."



Drawn by De Cost Smith

From Outing.

"THE SIOUX TANNER."

the heaving breathing of the youthful squaws. The slow, measured patter of bare and moccasined feet, the dull plund, plund of the snake-skin tom-tom further off, the intense earnestness of the dancers—all is either pictured by the illustrator of this scene, or knowingly suggested by his neat but not too laborious drawing. It is as good a thing as has been printed in Harper's Weekly during a trio of months. Coming to the van of our black-and-white elucidators of contemporary life is W. Lewis Sonntag, Jr. His is an easy style, brimming with suggestive coloring, and strong in its presentation

of essentials. Mr. Sonntag has the knack of ceasing work at the proper

place. Having given you a true idea of place or person he leaves you to scrape acquaintance with his drawing, and you are flattered by this acknowledgment of your discernment and imagination. An admirable quality of this artist's work is its



From a painting by H. G. Plumb.

From Demorest's.

"IN DURANCE VILE."

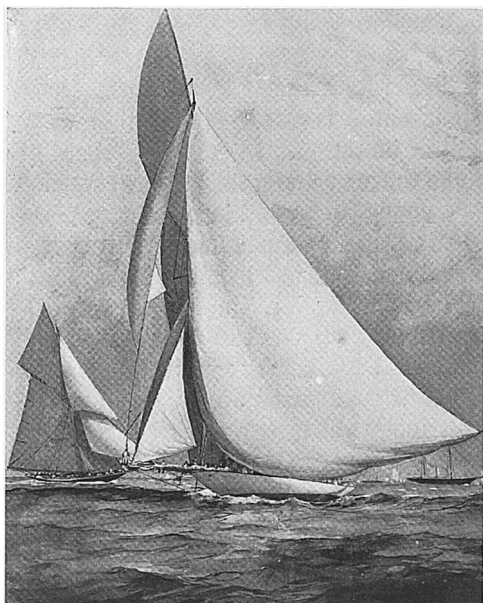
straightforward simplicity. His subjects are clearly drawn; his method clean cut and free. Otto Toasperm has studied well the attitude of his two women who step from the cross-walk to the curb. A woman bends herself considerably when mounting a step or stairway, and Mr. Toasperm has caught the precise action in his little study from Life. E. W. Deming gives us in his picture from Outing a brief but comprehensive glimpse of quiet life in an Indian encampment. The children and the dogs are the most entertaining



Drawn by S. W. Van Schaick.

From Life.

"THE HONEYMOON."



Drawn by Frank H. Schell. From Frank Leslie's.

"THE VIGILANT."

features of a tepee village, and the artist, recognizing this fact, has rightly placed his youthful braves and their canine companion in the foreground of his sketch. The work of Charles Mente is often



Drawn by S. Crosby. From Puck.

"BREAKING IT GENTLY."

seen in the pages of *Once a Week*, and its character is a sort of pictorial reporting. Doubtless he is a rapid workman. In any event, his is a nervous manner wedded to a faculty for centering one's interest in the main facts of a scene—certainly the first desideratum of a good illustration.

In the death of

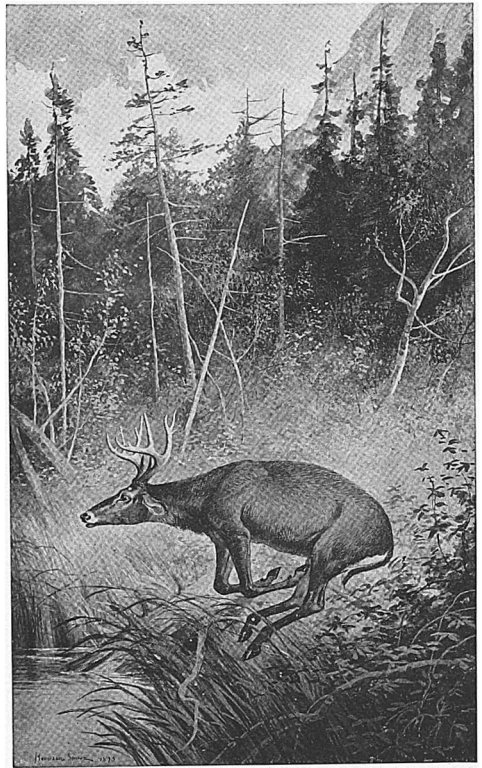
C. R. Grant a conscientious contributor to the *New York Ledger* and other illustrated papers has been lost. Weak at times in a technical way, Mr. Grant never failed to give the real point of an episode or adventure in his black-and-white accompaniments. Far above the ordinary are the drawings of T. V. Chominski. Life has absorbed the best of this artist's work. It is a broad, intelligent species of illustration that Mr. Chominski puts forth, and it is of the kind that holds no hint of imitation. In soft gray tones M. Colin takes us under the slender branches of a young forest and into the very midst of a darky camp-meeting. The scene is a real one, and has a delightful open-air feeling in it. Mr. Colin is a versatile contributor to *Once a Week*, in which periodical his best work has appeared. Ethel Isadore Brown has a delicate touch, well indicated in her sketch here given from *Life*. De Cost Smith has made a faithful study of the fast-dying life of the plains, especially the life of our aborigines. His drawing from *Outing* is breezy and broadly executed. As in all his work, the sketch by S. W. Van Schaick of *Life*, reproduced with this, gives one



Drawn by Jay Hambridge.

From McClure's Magazine.

"A COSTER GIRL."

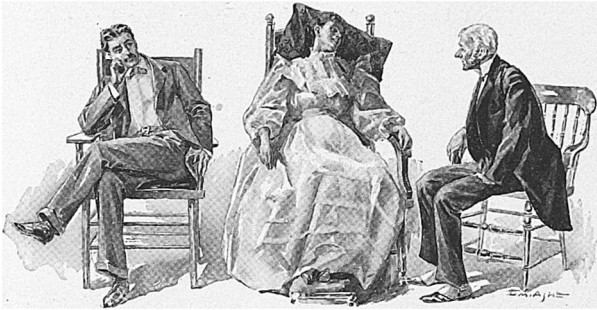


Drawn by Hermann Simon.

From Outing.

"SMASHING THROUGH THE BRUSH."

the impression that it was made in the teeth of a gale—so full of vigor and go is his style. F. H. Schell, J. Hambridge, and S. Crosby have ways widely divergent, but equally interesting. A suggestion of instantaneous photography is called to mind in viewing Hermann Simon's cleanly made drawing of a jumping deer. A lively picture most truly, this one. E. M. Ashe, careful, discerning and gay; Joseph P. Birren, a bit stiff but forceful; F. T. Richards, amusing in his theme and clever in his method—are three illustrators whose Life work has commended itself for reproduction here. A touch of effeminacy is in the production of Albert



Drawn by E. M. Ashe.

From Life.

"THE CONSULTATION."



Drawn by Joseph P. Birren.

From Outing.

"AT THE FOOT-BALL GAME."

Scott Cox, but the action of his figures is excellent. A painter-like, substantial quality fills the monochrome by Parker Newton. His picture is a cameo

masterpiece of artistic force and suggested color. C. J. Taylor has executed

better drawings than the example given with the types of this page, but the extreme economy of line with which he has shadowed upon white paper a table scene with five persons and a Delft plaque is worth a half hour's study. Suave and simple is the drawing by H. B. Wechsler, whose brush portrayals appear with pleasing frequency in Life. Non-essential details do not cumber the



Drawn by Grace Hudson.
From Overland.

"THE LEGGIN' GIRL."



Drawn by Albert Scott Cox. From Once A Week.

"THE COUNTRY COUSIN INTERCEPTED."

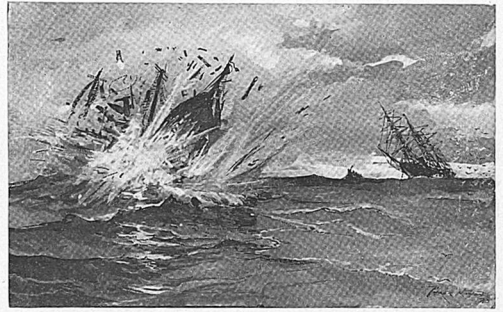
pictures of this illustrator. His women are refined, but not prudish; his men are sensible fellows, whose clothes fit as well upon their persons as their dialogues become their surroundings. The truth of it is that Mr. Wechsler understands this business of reflecting flesh-and-blood people amid their actual environment.



*Drawn by F. T. Richards.
From Life.
"HE TOOK HER SIDE."*

Thus hastily surveyed, the illustrations of the vanished quarter are neither the least nor the greatest of the year, but have in them enough of the entertaining and artistically meritorious to warrant study and challenge opinion. The essence of successful monochrome picturement is not in the illustrator's mannerisms nor his ready comprehension of reproductive values, but in the fitness of the picture to the text. The artist with gifts of his own who can most fully appreciate this fact, must needs rise to the pinnacle of his profession.

Outlooking upon the stirring sea of contemporary illustration, the view is an engaging one at the moment. There is a



*Drawn by Parker Newton. From Once A Week.
"DESTROYING A DERELICT."*



*Drawn by C. J. Taylor. From Puck.
"OBTRUSIVE."*

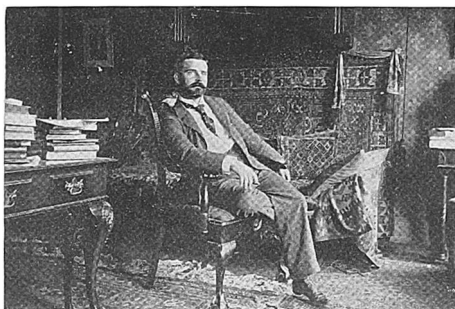


*Drawn by H. B. Wechsler. From Life.
"TRIALS OF AN AMERICAN HEIRESS."*

healthy strife for supremacy among the smaller and newer craft which sail month after month before our vision, and with the older, stancher vessels there is a closer trimming of sails and a keener zest in the race for the stake-boat of popularity. We who watch the contest from the shore can at least wave a welcome to each newcomer and cheer along the old, familiar racers in their accustomed course.



L. THEO. DÛDE.



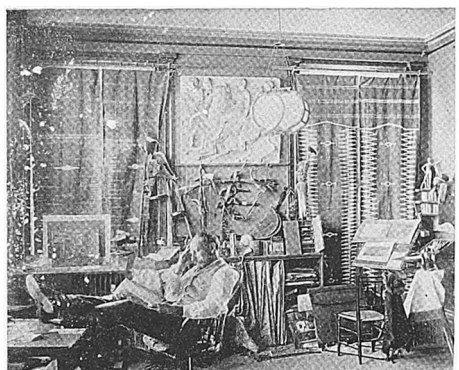
FRANK O. SMALL.



ELLIOTT DAINGERFIELD.



WORDSWORTH THOMPSON.



DAN BEARD.



CHARLES C. CURRAN.



THOMAS B. CRAIG.



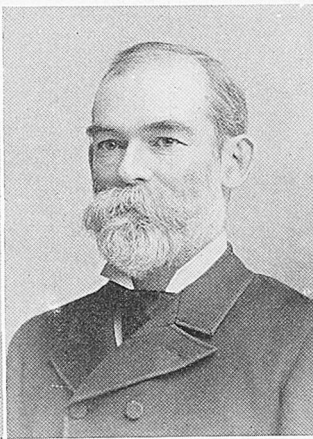
HUGHSON HAWLEY.



R. F. ZOGBAUM.



REGINALD B. BIRCH.



BENJ. LANDER.



H. G. PLUMB.



FRANCIS WHEATON.



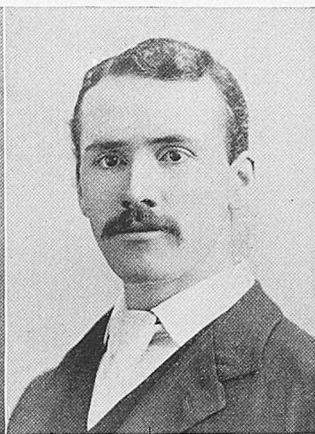
CHARLOTTE WHITMORE.



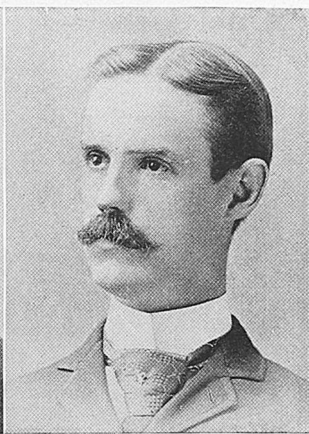
JOSEPH LAUBER.



M. F. H. DE HAAS.



LOUIS H. HOLMAN.



HUGH M. EATON.



WM. A. COFFIN.



A. BEEBE.



W. P. BODFISH.



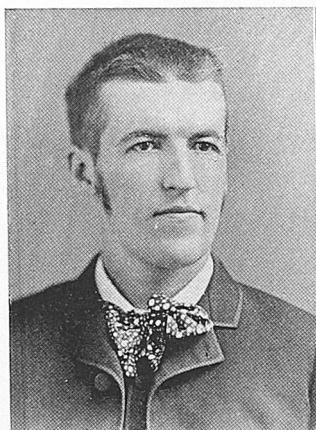
FREDERIC REMINGTON.



AMY L. KELLOGG.



LEE WOODWARD ZEIGLER.



J. H. HATFIELD.



CHARLES J. BUDD.



E. L. DURAND.



STANLEY MIDDLETON.



ARCHIE GUNN.



MALCOLM FRASER.



LEONARD OCHTMAN.



JOSEPH H. BOSTON.



CULMER BARNES.